

THE LUTE.

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FREDERIC N. LÖHR.

To claim for a mere song-writer the regard due to a benefactor of society might be deemed by many persons a demand savouring not a little of presumption, such a distinction being, according to their notions, strictly reserved for men engaged in pursuits with more exalted aims. Yet, if results be weighed, the unpretentious composer will be found fairly entitled to be placed in the category of contributors to the welfare of the public. True, he brings not the key to unlock gates leading to golden treasures, he neither loads tables with delicacies nor fills purses with coin. In place of those tangible benefits he offers merely that which, when realised to the full, is but empty sound. Yet this unsubstantial product, this "airy nothing," proves sometimes so abundantly rich as to be able to diffuse enjoyment throughout a whole community. It will minister to the happiness of homes; it will quicken affections while providing means for their utterance; excite mirth and allay grief; recall the past and afford a glimpse of the future; it will, in a word, banish from a dreary present its thousand ills and cares. Surely the man who wields the magic wand that calls up these things is worthy of esteem and honour. And such a man was the late Frederic N. Löhr, a portrait of whom is now presented to our readers. Not only will the lineaments of his face be scanned with interest, but the few incidents of his brief career which we are enabled to recount will be read with sympathy and respect.

In early life F. N. Löhr had the advantage of receiving sound musical instruction at the hands of Dr. Buck, for many years the organist of Norwich Cathedral. About the same period the lad had for contemporaries John Stainer, of St. Paul's, Frederick Bridge, of Rochester, and many other choristers who have since attained celebrity in the creative branch of the art. Before arriving at full manhood Löhr migrated to Leicester, where he was for some little time detained by influences other than those afforded by the practice of his profession, for the midland town then held as residents the family of the Rev. J. P. Mursell, whose daughter was destined at no remote date to become the wife of the young musician. Removing thence to Helston to occupy the post of organist at the church there, he soon became conscious of the fact that the place was too small to give scope for the full play of his energies. Happily, he found the more extended sphere he longed for at Plymouth, and thither, at the age of 22, he bent his steps. His professional life from that time became one of increasing activity. Whilst filling the office of organist at Sherwell Chapel, he established the Plymouth Vocal Association, which, under his guidance, has reached proficiency and won renown. He started also a kindred institution at Launceston, which has from time to time given concerts under his direction. As a teacher of vocal music, he had no rival in that part of England, the secret of his popularity being commanding talents allied to a temperament so genial as to endear him to all coming within its influence. His last appearance in public was at the Plymouth Guildhall concert, on the 1st of last December. On the day following he was overtaken by an illness which, proving to be a malignant attack of typhoid fever, terminated fatally on the 18th day of the same month. His death at the age of 44 years brought sorrow to a wide circle of friends and acquaintances, who gave expression to their feelings not only by floral tributes placed on his grave, but by utterances of sincerest sympathy with the bereaved widow and children.

The premature death of Frederic Löhr is a source of regret to the music-loving public throughout the kingdom. Had he been spared to reach the Scriptural limit of three score years and ten, he might have left behind him as a legacy a work of full and varied proportions. That he was endowed with melody, and had made himself a master of harmony, cannot be doubted by any familiar with his compositions. In writing themes for the use of young folk, he was especially successful, as may be seen by reference to two books, entitled *Merry Songs for Merry Little Singers*. Amongst his popular ballads and songs are to be found "Biondina," for the tenor voice; "Needles and Pins," made favourably known by the singing of Madame Patey; "The two Dreams," "My Lady Comes," "Unremembered Years," "The Crown of Love," and, his last piece, "Another World." Frederic Löhr also contributed three musical numbers to THE LUTE, namely, "A Slumber Song," a favourite piece with the Nottingham Choir; "A Boat Song," and an anthem, *Great is the Lord*, for "Thanksgiving Services" in time of harvest.

CURRENT NOTES.

MR. AUGUSTUS HARRIS has secured Covent Garden Theatre for the forthcoming season of Italian Opera.

THE PHILHARMONIC SOCIETY commences its series of concerts on the 14th of March with a programme embracing Grieg's suite, entitled *Peer Gynt*, and his pianoforte concerto in A minor, the solo part being undertaken by Madame Backer-Gröndahl, with the composer as conductor, an arrangement which promises a more satisfactory interpretation of the concerto than that supplied when Grieg himself was the executant. During the season, new works by Tschaiakowsky, Brahms, Hubert Parry, and Villiers Stanford are included in the scheme. Mr. F. H. Cowen is again the conductor.

THE last of three afternoon recitals, arranged by Mr. Carl Ambruster at the Portman Rooms, will take place on the 4th inst., when works by Wagner will be sung to a pianoforte accompaniment, the vocalists during the series being Miss Pauline Cramer, Miss Margaret Hoare, Mr. William Nicoll, Mr. W. Cuncliffe, Mr. D. H. Grove, and Mr. Henry Phillips.

The Dream of Fubal, a cantata written by Mr. Joseph Bennett, and set to music by Dr. Mackenzie, will be performed for the first time in public on the 5th inst., by the Liverpool Philharmonic Society, at the concert to be held in celebration of the jubilee of that distinguished musical institution. As this important work will be brought forward a short time after in St. James's Hall, at one of the "Novello's Oratorio Concerts," we postpone remarks until that event shall have taken place, the prospect of which is at present attracting the attention and exciting the curiosity of London professors and amateurs.

THE Dean and Chapter of Rochester have granted the request of the widow of the late Joseph Maas to place a tablet to the memory of that lamented artist in the cathedral of which he was in early life a chorister.



ON Wednesday, the 16th ult., Mr. Max Heinrich and Mr. Emanuel Moor gave a vocal and pianoforte recital at the Steinway Hall.

ON Tuesday, the 8th ult., Madame Adelina Patti was heard for the third time this season at the Royal Albert Hall. The audience, sufficiently numerous to fill if not to crowd the building, were as enthusiastic as usual over the vocalisation of the great *prima donna*. It would be difficult to disturb their verdict upon the lady's singing in the "Scène et Légende de la Fille du Paria," from *Délibes* "Lakmé," for, approaching as near as possible to perfection, it offered no point for the shafts of adverse criticism. But there were faults in the execution of Handel's florid air, "From Mighty Kings," which surprised amateurs unacquainted with her efforts in that branch of art. They naturally expected something which should at least be comparable to renderings of operatic pieces and national ballads which have made Patti famous throughout the world, and were grievously disappointed, therefore, with an exhibition deficient in many respects, the "divisions" being imperfectly sung, and the final cadence in bad taste. However, the audience in general, detecting no shortcomings, applauded the singer with vehemence, who rewarded their good humour by warbling in a delightful manner "The Last Rose of Summer" and "Home Sweet Home." Among the most artistic displays of the evening was Mr. Edward Lloyd's exquisite interpretation of Verdi's air, "Quando le sere al placido." Mrs. Henschel sang sweetly, yet her voice is not sufficiently powerful to be heard to advantage in so immense a building. Madame Patey was very successful both in Handel's aria "Ombra mai fù," and Benedict's ballad, "By the Sad Sea Waves." The orchestra, under the direction of Mr. W. Ganz, performed overtures by Mendelssohn and Auber in capital style. Madame Adelina Patti appeared at the Royal Albert Hall for the fourth and last time this season on Tuesday evening, the 22nd of January.

AT the ballad concert on the 16th ult., Mr. Maybrick introduced the last new song by Stephen Adams, entitled "Six o'Clock in the Bay," with a success so great as to warrant the belief that it will inherit the popularity accorded the "Nancy Lee" of that composer.

DR. VILLIERS STANFORD'S concert in Berlin, on the 14th ult., was, according to report, an affair so successful as to bring conviction to the German mind that, after all, there is such a thing in existence as British musical talent. Why it has so happened that honours, withheld from the author of the *Golden Legend*, should now be showered upon the Cambridge professor, is a question we cannot answer. We are also at a loss to understand why Dr. Stanford should, for the trial of his new works, have preferred a Berlin to a London audience. True it is that critics here are apt to burrow beneath the surface of a composition for faults, instead of bounding at once to easily-gained heights to bask in radiance there diffused. Still, the composer might have found some benevolent guide to lead the uninformed through darkened ways to spots illuminated by the lime-light of his fancy. Could he not have secured amongst his fellow-composers, one kind enough to ignore defects and sufficiently glib of speech to point out to the undiscerning crowd the beauties of his works? Perhaps the aspiring musician has done wisely by confiding in Germany; there the critic is both keen and generous, and as to the public, unlike the English who are malicious enough to refuse him the laurel leaf, they unhesitatingly crown him king of the "unmusical country." Having passed with honours the examination of Teutons the symphony, No. IV., in F major (Op. 31), as well as the suite in D major, written expressly for Joachim, together with the other new works brought out in Berlin, will be heard in London whensoever it pleases Dr. Stanford to have them performed. In the meantime the public must curb impatience and prepare wreaths.

OTTO HEGNER, the gifted boy, will give pianoforte recitals in St. James's Hall, on the afternoons of the 18th and 25th of the present month.

AT the Dolgelly Eisteddfod, held on New Year's Day, Mr. Joseph Bennett, the eminent critic, acted as honorary adjudicator. Gounod's *Mors et Vita* was performed on that occasion for the first time in Wales, the conductor being Mr. D. D. Roberts.

IN performances of Shakespeare's *Merry Wives of Windsor* at the Haymarket Theatre, Mrs. Tree, as Annie Page, is singing Sullivan's new song, "Love, laid his weary head," with success.

THE Committee of the "Mendelssohn's Scholarship" met on Saturday, the 12th ult., to appoint one of the four selected by a Sub-Committee as the most worthy of the twenty-eight candidates seeking the prize; but, after applying a somewhat formidable test to each of the young musicians, the Committee, represented by Mr. Otto Goldschmidt, Sir Arthur Sullivan, Sir John Stainer, Dr. Mackenzie, Dr. Bridge, Mr. Coleridge, Mr. Cusins, Mr. Kellow-Pye, Mr. Joseph Bennett, and Mr. Frank Marshall, came to the conclusion that not one reached the standard desired, and resolved that the prize should again be thrown open to competitors. This is a subject of regret. Perhaps too much is expected of aspirants. To wait the advent of genius might mean the nullification of the bountiful provisions of predecessors.

SYMPATHY with the bereaved widow and two orphan boys of the late Desmond Ryan is taking active form by the organisation of a Committee with the object of raising a fund for their benefit. Those who entertain respect for the memory of an able writer and a worthy man should put themselves in correspondence with Mr. Weimer, of 21, Sutherland Terrace, W., the Honorary Secretary of the Fund.

ON Monday evening, the 14th ult., the Hackney Choir, under the direction of Mr. Ebenezer Prout, performed Haydn's *Seasons*, a work unjustly neglected in favour of the *Creation* by the same great and genial master. The choral numbers were admirably sung by the choristers, and the solos, so melodious and characteristic, were delivered in good style by Mrs. Hutchinson, Mr. Henry Piercy, and Mr. Robert Hilton.

A SERIES of evening concerts will be held in the large hall of the Hampstead Conservatoire, Eton Avenue, St. John's Wood. The opening festival of that Institution was announced to take place on Monday, January 28th, with a performance of Sullivan's *Golden Legend*, the principal singers being Miss Annie Marriott, Miss Marian Mackenzie, Mr. Edward Lloyd, and Mr. Henschel. At the second concert, March 4th, Mendelssohn's *Elijah*, and at the third, April 8th, Gounod's *Redemption* will be given. Under the direction of Mr. George F. Geaussen a band and chorus of 220 performers will assist in the interpretation of those works. Mr. Arthur J. Greenish presides at the organ built by Messrs. Willis and Sons for the new hall of the Hampstead Conservatoire.

ON Monday, the 14th ult., Madame Hauk left town for Southsea to commence a tour in the provinces, the other artists being Madame Belle Cole, Mr. Charles Banks, Mr. Arthur Oswald, M. Naschez, and Herr Schönberger.

FOR his *Life of Chopin*, recently published, Mr. Frederick Niecks has been made the happy recipient of unqualified eulogy from musicians and critics seldom unanimous in their verdict upon anything connected with the art.

MR. F. H. COWEN, now on his way from Australia, will resume professional occupations in London early in March.

MR. W. H. POOLE, of Cambridge, left England on Friday, the 18th ult., for Australia, where he will be detained for some months on business connected with a concert tour in that country.

AT the conference of the National Society of Musicians, held early last month in Cambridge, Mr. Henry Banister read a very interesting paper on "Some Aspects of Musical Culture." The Society will meet at Edinburgh on the 8th, 9th, and 10th of January, 1890. Dr. Mackenzie has been invited to preside on the first day, the other chairmen being Dr. Longhurst and Mr. Charles Stephens. In response to an American invitation, Dr. Campell and Mr. Edward Chadfield will attend as delegates to the conference to be held in Philadelphia.

MR. and MRS. Henschel will give recitals at the Prince's Hall on the 15th and 22nd inst.

MADAME TREBELLI is, we are glad to learn, recovering from the serious illness which has so long kept her from the concert-room.

MR. AGUILAR is now, in accordance with his annual custom, holding a series of receptions at 27, Harley Street, formerly known as the Beethoven Rooms. At the last meeting an interesting programme was admirably performed by himself and pupils. Amongst other pieces was an arrangement for two pianofortes of themes taken from his cantata, *The Bride of Triernain*, written some years ago by Mr. Aguilar for the Bedford Choral Society, who performed it with considerable success. The pleasing subjects, so well adapted to the capacities and qualities of the pianoforte, were most efficiently rendered by the composer and his clever pupil, Miss Grëwing. Other works by Mr. Aguilar, notably duet arrangements of his setting of Psalm i., and of an "allegro maestoso," a movement of an orchestral work, have during the "receptions" this season been played by the master and his pupil, Miss Blanche Ricketts, with brilliant effect. Mr. Aguilar has imparted additional interest to the proceedings by instructive remarks relating to the "specialities of conventional pianoforte study."

MISS DORA BRIGHT announces three pianoforte recitals to be given by her at Princes' Hall on January 30th, February 27th, and March 27th.

THE London Symphony Concerts were resumed by Mr. Henschel on Tuesday evening, the 15th ult., when Beethoven's Symphony, No. 2, was on the whole satisfactorily performed, and Spohr's violin concerto in D minor fairly rendered, the solo-part being entrusted to Mr. Willy Hess. The novelty of the occasion was a solemn overture, "1812," a composition by Tschaikowsky, which proved a great disappointment to those looking with well grounded hopes for good things at the hands of the Russian composer. Those *connoisseurs* were compelled to bracket Tschaikowsky's overture illustrating the retreat of the French in "1812," with Stanford's overture celebrating the defeat of the Spaniards in "1588," both works being pretentious, flippant, and noisy. At the concert on Tuesday, the 22nd ult., the choir of the Bow and Bromley Institute assisted in the performance of Mendelssohn's anthem, *Hear my Prayer*.

AT the Burns' Commemoration Concert, held under the direction of Mr. Walter Clifford, in St. James's Hall, on the 25th ult., the following artists were announced to take part in the interpretation of a programme made up chiefly of music popular in the north of Great Britain: Miss Macintyre, Miss Liza Lehmann, Miss Patti Winter, Madame Patey, Miss Susetta Fenn, Mr. Edward Lloyd, Mr. Santley, and the concert-giver. A choir, conducted

by Mr. J. B. Shaw, also assisted, the pianist being Mr. Sidney Naylor.—At the Royal Albert Hall, on the same evening, a commemoration concert was given by Mr. William Carter, the vocalists being Miss Josephine Simon, Miss Jennie Rosse, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Valentine Smith, Mr. Dalgetty Henderson, and Mr. Gilbert Campbell, with Mr. Carter's choir; the instrumentalists M. Johannes Wolf and Mr. Churchill Sibley, with the band and pipers of the Scots Guards.

IT is reported that Brahms has completed a sonata for pianoforte and violin. This is very acceptable news to every musician, as the composer never presents anything to the world which does not command attention and respect.

SIGNOR PIATTI has written a sonata for violoncello and pianoforte, the third of a set of three composed for those instruments.

PREVIOUS to her departure from England, Miss Damian gave a farewell concert in Princes' Hall, on Wednesday evening, the 9th ult., when she was assisted by Miss Larkcom, Miss Whitacre, Mr. Kelly, Mr. Harley, Mr. Barrett, Signor Bisaccia, and M. Naschez.

MR. MAX PAUER, an accomplished musician, as well as an eminent pianist, will give recitals in London and the provinces before he returns to Cologne.

MADAME MARIE ROZE began her provincial tour at Cork on Monday, the 14th ult. The popular artist is accompanied by Miss Marie Tictjens, Miss Desvignes, Signor Rea, Signor Novara, Signor Simonetti, and Signor Bisaccia.

THE Popular Concerts were as successful as usual during the past month, the audiences being large and the performances excellent. Happily, Madame Norman Neruda was enabled to resume her highly-prized labours as soloist and as leader of the quartets. Without being conspicuous for novelty, the programmes were of high character. To some, however, of the *habitués* Schubert's fantasia-sonata, whatever that term might mean, was unfamiliar, as it has not been played in St. James's Hall since the year 1881. At the fourth concert of the year music-lovers were treated to a veritable *bonne-bouche*, for the musical feast was enriched by Beethoven's Septet in E flat. How it was played, by Madame Neruda, Messrs. Strauss, Lazarus, Paersch, Wotton, Reynolds, and Piatti, needs no telling, since the exceptional ability of each of those artists has for a long time been generally acknowledged. Schubert's octet in F was the *pièce de resistance* of the fifth concert. The pianists of the month were Mdle. Janotha, Madame Haas, and Sir Charles Hallé; the vocalists, Mrs. Henschel, Miss Florence Hoskins, Mr. Hirwin Jones, and Mr. Santley. A violinist, new to London, Herr Johann Krause, is announced for Saturday afternoon, the 9th inst., and the unrivalled Joachim will make his re-appearance on Monday evening, March 9. Mr. Max Pauer will be the pianist on Monday evening, the 4th, and Herr Grieg, on Monday, the 25th of this month.

MR. ARTHUR CHAPPELL has been so fortunate during this season as to be able to present his patrons with a novelty in the shape of a set of "Gipsy Songs" from the pen of the eminent German musician, Johannes Brahms, whose reputation, built as it is upon the sure foundation of science, is never exposed to peril. Whatever might be the judgments passed by *connoisseurs*—he never appeals to the general public—upon the new works, whether favourable or adverse, his artistic fame will remain untouched. Nothing that he can advance now is likely to affect one way or the other the unique position already attained by his fidelity to rules of art as practised in the Fatherland. Following in the footsteps of the great classical writers, Brahms now represents the music of Germany more faithfully than other composers of the present

day. To name Wagner and others in a list with Bach, Mendelssohn, Schubert, and Schumann seems a little out of order, while the placing of Brahms in that category is only just and proper. Like his predecessors, whom we mention, he never attempts to disguise his nationality. Should he be pleased to take up a foreign subject for treatment, he is sure to leave it in a thoroughly Teutonic state and condition. Everything imported by him is bound to undergo a denationalising process, and to become in tone, form, and accent German. In the set of eleven songs for four voices, and pianoforte accompaniment now introduced to us, there is indeed little of a gipsy character, each and all being, to all intents and purpose; examples of that great school of music that owns Brahms as a master. However, they are not the less interesting on that account. Brief and sprightly—only two of the eleven numbers are marked “*andantino*”—the “*Gipsy songs*” are enjoyable to listeners and performers alike.

Paul Jones, the new comic opera, performed for the first time in London, at the Prince of Wales's Theatre on Saturday night, the 12th ult., was in some respects successful. The story of M. Cheviot and Duru was not much admired, neither were the lyrics and dialogue of Mr. H. B. Farnie held in high estimation. The music of Planquette was pronounced feeble and common-place; but the costumes worn and the scenery displayed were voted superb. But the attractions of the piece centered in Miss Huntington, whose handsome presence, beautiful voice, and clever acting secured for *Paul Jones* the favour of the public.

To say that the number of first-class vocalists diminishes as the number of singers increases, might appear somewhat paradoxical, yet the statement is borne out by facts. In comparison with the early decades of the present century, the present time makes but a poor show of really great artists. There are evidences that this phenomenon is not confined to this country, for France is now mourning over the decadence of vocal art. The subject is exercising the minds of the Budget Committee of the Senate, who, seeking information from the director of the Opera, are told by that functionary that the cause might be attributed to the “suppression of subventions formerly granted to church choirs.” Now, the apologist of English vocalists has not this excuse to offer, inasmuch as the National Church is at the present moment paying greater attention to choristers than formerly, and the result is seen in the vocal and instrumental, the creative as well as the executive departments of the art. To other sources must be traced the present dearth of accomplished vocalists, and it is possible that an unprejudiced musician might be able to point out that the public, instructed by teaching and practice of composers who look with contempt upon every musical idea unless it be placed in symphonic form, no longer desire vocalisation as practised when Handel wrote, or when Rossini flourished. Declamation has, therefore, taken the place of singing. Time brings its revenges, and ere long amateurs may be seen shaking off the hideous nightmare which, in the shape of instrumental cacophony, is now oppressing them.

We regret to announce the death of Dr. Francis Hueffer, for the last few years musical critic of the *Times*.

CORRESPONDENCE.

To the Editor of THE LUTE.

SIR,—Every member of the profession, with every well-wisher of the art, must recognise in the proceedings of the Conference, held by the National Society of Musicians at Cambridge during the past week, an attempt to rescue English music from the low state and condition in which it has hitherto been often found. That the Society might prove equal to the important task undertaken is the wish I share in common with all earnest amateurs. Hence, the methods adopted by the executive committee for the

carrying out of their self-imposed mission are matters of great interest to me. They also arrest the attention of the community in general, as well as that of the Press in particular, whose duty it is to watch and criticise movements avowedly made for the benefit of the public. To find their sayings and doings narrowly scrutinized and vigilantly overlooked should not therefore cause the acting members any surprise, much less annoyance. Should they be seen occupying the time with displays of vanity, or with advertising themselves at the expense of their institution, they will assuredly incur the danger of having their fine feathers ruffled and their warm nest overturned. Few could, however, be so ungenerous as to withhold from them the pleasure of having their own works performed once in a way before a listening crowd of brethren of the craft, or so harsh as to deny them a fair measure of that exquisite enjoyment which indulgence in oratory affords. But, though speech and song may in themselves be harmless, they must not be allowed to stop the progress of real work. On such occasions talking is worse than useless, unless it lead to action.

Up to the present moment I have not been able to discover any result of practical value from the many proposals made and discussed, nor do I perceive the promise of important advantages to art in the various schemes devised and advocated at the Conferences. Of course the plan, whereby the youth of the land are to be induced to undergo “*examination*” in music, I cannot place in the category of benefits. Yet is not this, after all, the main outcome of the lengthened deliberations? It is even possible to attribute the origin of the Society to the longings of provincial musicians to acquire control of “*examinations*.” Nor were they under the circumstances which then prevailed to blame. They saw with dismay the whole country periodically overrun by men commissioned by London institutions to hold “*examinations*” of pupils, and had to submit to the indignity of having to send their scholars to receive praise or censure from men not a whit wiser or better than the teachers themselves. What were they to do to beat back those invading forces? How to repel them? or, if that were impossible, how to neutralize the advantages gained by them? These were questions provincials asked themselves. To expose by speaking or writing the worthlessness of the “*certificates*” was found to be ineffectual, because parents and guardians, deeming the diplomas of great value, would have them at any cost. So the clear-headed and strong-willed men of the North determined to set up a rival establishment, a registry of their own, and thus we now see the “*National Society of Professional Musicians*” holding their own courts, issuing their own mandates, and serving out their own “*certificates*.” I cannot regard their course of conduct to be altogether reprehensible. The only exception I care to take to it is that “*examinations*” have thereby amazingly multiplied in town and country. In prospectuses of educational establishments I see the term “*examination*” placed side by side with the word “*instruction*,” and sometimes the latter is left out of the advertisement altogether. Every year the price of a “*certificate*” becomes less and less. In many places the cost either in money or labour is but a mere trifle. When speaking of this aspect of affairs, I have heard cynics recklessly declare that not until the cry, “*Try your skill at counterpoint*” be heard at railway stations in sweet antiphony with the invitation, “*Try your weight! only a penny!*” will the value of the recording paper be firmly established.

I am, Sir, yours, &c.,

January 12th, 1889.

AN AMATEUR.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



"LUT

EDW

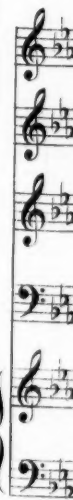
Alto.

Tenor

Tenor

Bass.

* Accomp



P & W. 12

"LUTE". N^o 74.

Also published separately PRICE 3^d
TONIC SOL-FA 2^d

"THE BIRDS ARE SINGING."

Part-Song for 4 Male Voices.


(SUNG BY THE "ORPHEUS GLEE UNION.")

Words by
EDWARD OXENFORD.

Music by
THEODORE DISTIN

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PATEY & WILLIS, 44, GT MARLBOROUGH ST. W.

Allegro Moderato 116 = 

Alto. *ad lib.* *poco*
The birds are sing - ing, sweet and low, Whilst gent - ly

Tenor.
The birds are sing - ing, sweet and low, Whilst gent - ly

Tenor. *p*
sweet and low,

Bass. *p*
sweet and low,

Accomp^t. *p* *p*



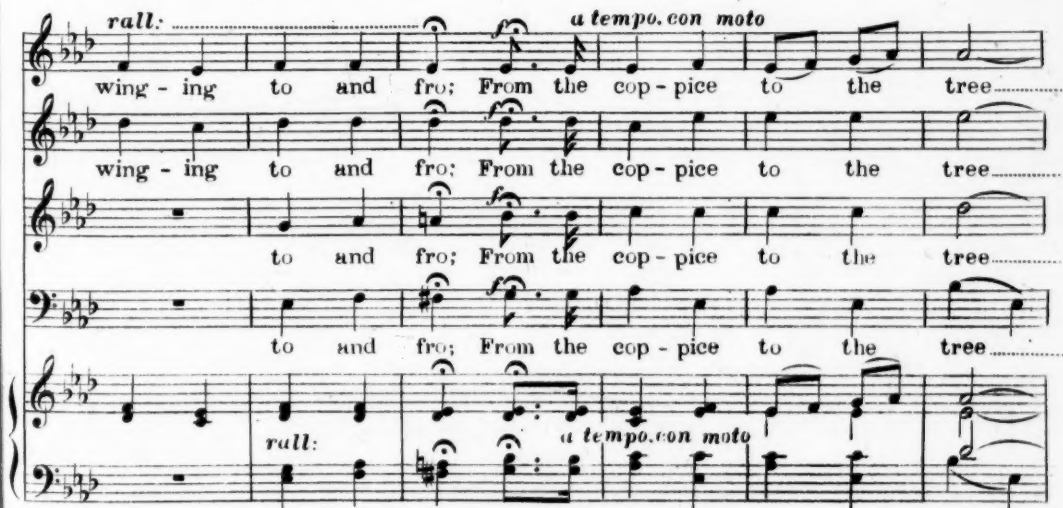
rall. *a tempo, con moto*
wing - ing to and fro; From the cop - pice to the tree.....

wing - ing to and fro; From the cop - pice to the tree.....

to and fro; From the cop - pice to the tree.....

to and fro; From the cop - pice to the tree.....

rall. *a tempo, con moto*



comes a sound of me - lo - dy From the cop-pice

comes a sound of me - lo - dy From the cop-pice

comes a sound of me - lo - dy From the cop-pice

comes a sound of me - lo - dy From the cop-pice

comes a sound of me - lo - dy From the cop-pice

comes a sound of me - lo - dy From the cop-pice

to the tree Comes a sound of me - lo -

to the tree Comes a sound of me - lo -

to the tree comes a sound of me - lo -

to the tree comes a sound of

to the tree comes a sound of

to the tree comes a sound of

- dy a sound of me - lo - dy Sing *a tempo*

- dy a sound of *rall:* me - lo - dy. *a tempo*

- dy a sound of *rall:* me - lo - dy.

me - lo - dy, a sound of me - lo - dy

me - lo - dy, a sound of me - lo - dy

me - lo - dy, a sound of me - lo - dy

cresc.

sing on, hap - py birds, Sing on, sing

Sing on, O hap - py birds, Sing on, sing

Sing on, O hap - py birds, Sing on, sing

Sing, sing on, O hap - py birds, Sing on, sing

cresc.

on, O hap - py birds, Would your song were

on, O hap - py birds, Would your song were

on, O hap - py birds, Would your song were

on, O hap - py birds, Would your song were

a tempo

cloth'd in words, Would your song were cloth'd in words, Then the

cloth'd in words, Would your song were cloth'd in words, Then the

cloth'd in words, Would your song were cloth'd in words, Then the

cloth'd in words, Would your song were cloth'd in words, Then the

a tempo

list - 'ning earth would know... all your

list - 'ning earth... would know all your

list - 'ning earth would know... all your

list - 'ning earth the earth would know... all your

sweets as they flow! Sing... sing on, O hap - py

sweets as they flow! Sing... sing on, O hap - py

sweets as they flow! Sing on... O hap - py

sweets... they flow! Sing... sing on, O hap - py

birds, wing - ing to and fro! The

birds sing on, wing - ing to and fro! The

birds sing on, wing - ing to and fro!

birds... wing - ing to and fro!

marcato *rall:*

marcato *rall:*

ad lib:

birds are sing - ing sweet and low As the day - beams west - ward

birds are sing - ing sweet and low As the day - beams west - ward

sweet and low west - ward

sweet and low poco rall: west - ward

go. And the deep - ning sha - dows spread O'er the flow'r be -

go, And the deep - ning sha - dows spread O'er the flow'r be -

go, And the deep - ning sha - dows spread O'er the flow'r be -

go, And the deep - ning sha - dows spread O'er the flow'r be -

-jew - ell'd mead, And the deep - ning sha - dows spread

-jew - ell'd mead, And the deep - ning sha - dows spread

-jew - ell'd mead, And the deep - ning sha - dows spread O'er

-jew - ell'd mead And the deep - ning sha - dows spread

O'er the flow'r be - jew - ell'd mead, O'er the
O'er the flow be - jew - ell'd mead, the
the flow'r be - jew - ell'd mead, O'er
O'er the flow'r be - jew - ell'd mead, the
flow'r be - jew - ell'd mead; Sing sing
flow'r be - jew - ell'd mead; Sing
the flow'r the jew - ell'd mead; Sing
flow'r be - jew - ell'd mead; Sing, sing
on, O war - blers sweet, Sing on sing on, *cres.* O
on, O war - blers sweet, Sing sing on, O
O war - blers sweet, Sing sing on, O
on, O war - blers sweet, Sing sing on, O

cres.

warb-lers sweet, All your ves-per songs re-peat,

warb-lers sweet, All your ves-per songs re-peat,

warb-lers sweet, All your ves-per songs re-peat,

warb-lers sweet, your ves-per songs re-peat,

p

All your ves-per songs re-peat, Let your mu-sic

All your ves-per songs re-peat, Let your mu-sic

All your ves-per songs re-peat, Let your mu-sic

All your ves-per songs re-peat, Let your mu-sic

cres.

soft-ly flow, Whilst the sun rays faint-ly glow,

soft-ly flow, Whilst the sun rays faint-ly glow,

soft-ly flow, Whilst the sun rays faint-ly glow,

soft-ly flow, Whilst the sun rays faint-ly, faint-ly

Sing, sing on, O hap - py birds as the
glow, Sing, sing on, O hap - py birds, sing on,
Sing on O hap - py birds, sing on as
glow, Sing, sing on O hap - py birds, sing on as the

dim: sun sinks low! The sun sinks
dim: as the sun sinks low! The sun sinks
dim: the sun sinks low! The sun sinks
sun sinks low!

dim: low!
low!

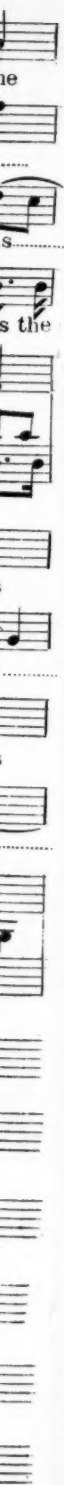
dim: low! The sun sinks low!
The sun sinks low!

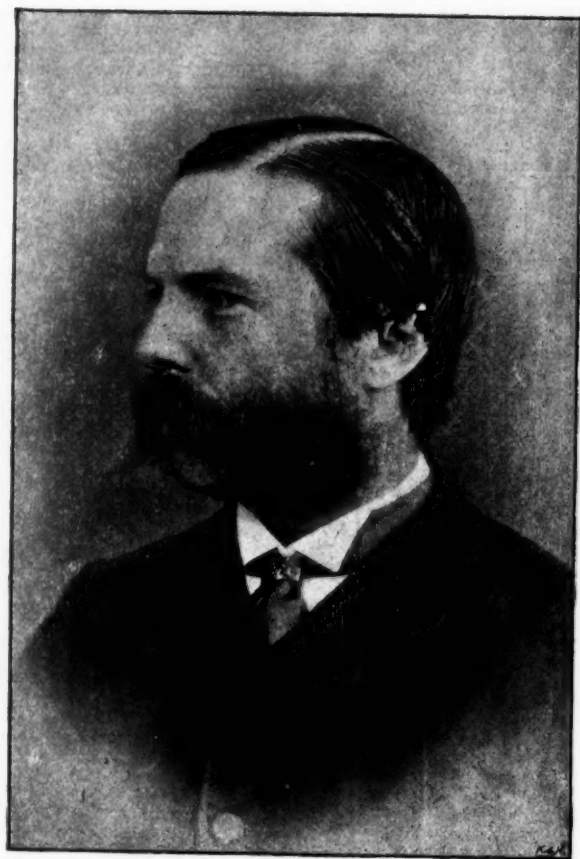
dim: The sun sinks low!

ppp

ppp

ppp





* JOSEPH + L. + ROEDEL *